



Test Questions to Accompany

Film: A Critical Introduction 2e by Maria Pramaggiore and Tom Wallis

The authors have created a series of multiple choice, true or false, and short answer questions to accompany their book. Organised by chapter, these questions help the student to review what they have learned. There is a separate answer key which is available only to instructors.

CHAPTER 1: INTRODUCTION

- 1.1 Russian author Maxim Gorky compared going to the cinema for the first time with entering the “kingdom of _____.”
- 1.2 Which famous photographers conducted experiments in serial photography, thus paving the way for motion pictures?:
 - a. Ansel Adams and Claude Cahun
 - b. Rineke Dijkstra and Sherrie Levine
 - c. Louise and August Lumière
 - d. Eadweard Muybridge and Etienne-Jules Marey
- 1.3 T or F: Thomas Edison invented the Kinetograph, an early motion picture camera. _____
- 1.4 Narrative feature film began to eclipse other types of movies, such as actualités, in the:
 - a. 1890s
 - b. 1910s and 1920s
 - c. 1930s
 - d. None of the above; narrative films were always the favored approach.
- 1.5 T or F: Until the recent development of home video and digital technologies, the experience of film was limited to viewing feature-length narrative films on the big screen in public venues. _____
- 1.6 Which change in American society contributed to the rise of television in the middle of the Twentieth Century?:
 - a. the mass migration from urban centers to suburbia
 - b. the economic downturn preceding World War II
 - c. the increasing liberalization of Hollywood filmmaking practices
 - d. all of the above
- 1.7 T or F: The essays at the end of each chapter in Section Two include sidebars that identify careers in the film industry. _____

CHAPTER 2: AN APPROACH TO FILM ANALYSIS

- 2.1 A _____ is when a film emphasizes the similarities between people, places, or things.
- 2.2 When audiences go to the cinema, they bring with them expectations about:
 - a. how the film will be organized
 - b. the type of story the film will tell
 - c. the kind of character the star will play
 - d. all of the above
 - e. b and c

- 2.3 T or F: Aesthetically successful films will work to avoid upsetting audience expectations.
- 2.4 T or F: Documentary films abandon stories in favor of capturing real world events.
- 2.5 Any detail that takes on meaning through repetition is called a _____
- 2.6 In *The 40 Year Old Virgin*, the reclusive main character takes his first major step toward becoming social when he agrees to go out with a group of co-workers. Such moments, which signal the end of one section of a film, are called _____
- 2.7 Identify one example drawn from your textbook where a visual device signals a turning point in a film.
- 2.8 The title of *American Beauty* refers to:
 a. an album title by The Grateful Dead
 b. the romantic relationship between the central characters
 c. a type of rose
 d. all of the above
 e. a and c
- 2.9 An avant-garde film composed entirely of scenes taken from other films is called a _____ film.
- 2.10 In the casino scene in *Run Lola Run*, a portrait on the wall makes a reference to what Alfred Hitchcock film?
- 2.11 _____ films may depict characters and stories, but may draw attention to their status as works of art, often using unusual visual and sound techniques to explore abstract ideas such as the limitations of film, or the material construction of celluloid.
 a. formalist
 b. realist
 c. classical
 d. intertextual
- 2.12 A(n) _____ is when a detail invites audiences to think about another film or work of art.
- 2.13 Which of the following is an example of an evaluative claim?:
 a. *The Matrix* explores the dehumanizing effects of technological evolution.
 b. *The Matrix* is about a computer programmer who discovers that he has been living an illusion.
 c. *The Matrix* demonstrates the influence of martial arts films.
 d. *The Matrix* is a good film because it includes exciting scenes of physical combat.
- 2.14 In Carl Franklin's *Devil in a Blue Dress*, Easy Rawlins passes a movie theater bearing the title of:
 a. Alfred Hitchcock's *Vertigo*
 b. *Chinatown*, a film about political corruption
 c. *The Betrayal*, a film by an important African-American filmmaker
 d. *One False Move*, an earlier film by Carl Franklin
- 2.15 In Carl Franklin's *Devil in a Blue Dress*, what detail refers to a real crime in which a woman "of loose morals" was brutally murdered by gangsters?:
 a. the main character mispronounces a name
 b. a scene is set on Malibu pier, where the corpse was found
 c. the main character smokes cheap cigarettes
 d. the main character listens to popular jazz music

- 2.16 In *Devil in a Blue Dress*, Easy feels most at home:
 a. in Texas
 b. in Malibu
 c. at the Ambassador Hotel
 d. on Central Avenue
- 2.17 T or F: *Devil in a Blue Dress* is set in 1970s Los Angeles. _____
- 2.18 In film studies or on a screenplay, the abbreviation "TS" would be shorthand notation for:
 a. total saturation
 b. total submission
 c. tracking shot
 d. tilted shot

CHAPTER 3: WRITING ABOUT FILM

- 3.1 Identify two types of popular writing about film a movie buff might encounter on a daily basis.
- 3.2 The sentence that articulates a central point of an academic essay and which usually appears in the introduction is called the _____.
- 3.3 T or F: A strong thesis statement will make a claim that most readers will already know. The rest of the essay will make more sophisticated arguments that take the reader beyond what gets expressed in the thesis.
- 3.4 Of the following sentences, which would make an appropriate thesis for a film analysis paper?:
 a. In following Bruce Wayne's struggle to avoid following his impulse to seek blind vengeance, *Batman Begins* explores how even the most honorable among us has the capacity to commit evil.
 b. *Batman Begins*, a compelling account of how Bruce Wayne transformed himself into the 'caped crusader,' is a comic book fan's ideal film, full of rousing fight scenes, lively villains, and eye-popping special effects."
 c. *Batman Begins* reinvigorates the tired *Batman* serial by eliminating the campy tone that had started to plague previous entries.
 d. *Batman Begins* traces the rise of the dark hero, from witnessing the death of his parents to saving Gotham City from the onslaught of a terrorist attack.
- 3.5 *Dawn of the Dead* is a wicked satire of:
 a. burial practices in the US
 b. modern warfare
 c. religion
 d. American consumer culture
- 3.6 Why does Bannion quit the police force in *The Big Heat*? _____
- 3.7 T or F: In *The Big Heat*, Debbie kills Bertha Duncan because she is acting out what Bannion wants to do. _____
- 3.8 In the scene from *The Big Heat*, what image is a visual representation of duality? _____
- 3.9 Complete the scene in *The Big Heat* drawing a parallel between Bertha and Debbie, when Debbie says, "We're sisters:
 a. under the mink
 b. behind the gun
 c. carrying the money
 d. with the same father

- 3.10 In *The Big Heat*, gangster's moll Debbie redeems herself by:
- saving Bannion's life
 - committing herself to charity
 - deciding not to go through with the planned heist
 - committing murder
 - none of the above
- 3.11 In *The Big Heat*, what has left Debbie's (the gangster's moll) face half-scarred?:
- she fell asleep while smoking a cigarette
 - she rushed into a burning building to save Bannion
 - her boyfriend Vince throws boiling coffee on her face
 - she is shot by Bertha Duncan
- 3.12 T or F: When writing a film analysis paper, it is appropriate to focus your attention on patterns of development evident in a handful of scenes rather than trying to discuss every scene in the film. _____
- 3.13 Which of the following details is an example of how Bill Jr. from *Steamboat Bill Jr.* embodies modern values?:
- he drives a fancy car
 - his father owns the county's new riverboat
 - he wears a carnation when he meets his father at the train station
 - his stocky build stands in sharp contrast to his father's diminutive stature
 - none of the above
- 3.14 How does the first shot in *Steamboat Bill Jr.* capture the film's central theme?
- 3.15 What kind of newspaper does King sell in *Steamboat Bill Jr.*? _____
- 3.16 In the first act of *Steamboat Bill Jr.*, why is every man wearing a carnation? _____
- 3.17 In *Steamboat Bill Jr.*, how does Bill Jr.'s mastery of his father's boat symbolize the fusion of tradition with progress? _____
- 3.18 What editorial process distinguishes articles in academic journals from articles in popular magazines?
- 3.19 To determine the quality of a website, researchers should consider:
- whether or not the website is affiliated with a university
 - whether or not the website is affiliated with a professional organization
 - see when the website was last updated
 - all of the above
 - none of the above; scholarly research shouldn't rely on the internet
- 3.20 T or F: The primary function of a research paper is for students to show professors they have read and understood a wide array of articles on a single film, and to demonstrate an ability to summarize these articles for a general audience.
- 3.21 According to the sample research paper, which of the following is an example how *Enemy of the State* reflects how "intellectually neutered" the 1990s blockbuster is:
- it borrows its central conceit from a European film rather than developing a new idea
 - it ends on a dismal, ambiguous note rather than offering audiences a satisfying conclusion
 - its exploration of the moral questions surrounding surveillance technology is dated
 - its main character is above reproach and is morally justified in his actions

- 3.22 Through casting choices, set design, and its basic narrative premise, *Enemy of the State* pays homage to which American film from the 1970s?:
 a. *Star Wars*
 b. *Taxi Driver*
 c. *Three Days of the Condor*
 d. *The Conversation*
- 3.23 *Blow-Up* is about a(n) _____ who discovers a murder:
 a. sound engineer
 b. photographer
 c. munitions expert
 d. private detective
 e. none of the above
- 3.24 T or F: In *The Conversation*, Harry Caul actually becomes an accessory to a crime; thus, the film's central "hero" ends up being an unlikable and morally suspect figure. _____
- 3.25 A scholar conducting archival research might study:
 a. internal studio memos
 b. published scholarship on a film
 c. post-screening audience responses to a film
 d. secondary sources
- 3.26 T or F: *Enemy of the State* reveals the influence of European "art cinema" through its slow, steady pace which favors character development over action sequences.
- 3.27 Identify one way *Enemy of the State* provides tight closure, thus downplaying the significance of its thematic interest in the power of surveillance.
- 3.28 T or F: Most critics agree that taking the readers' values and interests into account when writing a popular film review is intellectually dishonest and neuters the power of film criticism.
- 3.29 T or F: Unlike academic writing, popular film critics avoid trying to interpret films.
- 3.30 *Sin City* is a contemporary example of film noir, and as such is part of a long cinematic tradition that includes films like:
 a. *Steamboat Bill Jr.*
 b. *Texas Chainsaw Massacre*
 c. *Batman*
 d. *The Big Heat*
- 3.31 Cynthia Fuchs defends the film, in part by arguing that:
 a. it's not as violent as other critics had suggested
 b. the women in the film are actually empowered, despite what other critics have said
 c. the film is about the burden of having to live up to traditional codes of masculinity
 d. none of the above; she condemns the film for its gruesome violence
- 3.32 Who is the "special guest director" in *Sin City*? _____
- 3.33 Cynthia Fuchs makes the argument that all three stories in *Sin City* concern:
 a. love
 b. redemption
 c. revenge
 d. memory
 e. none of the above

CHAPTER 4: NARRATIVE FORM

- 4.1 What event in *Finding Nemo*'s exposition explains why Marlin (Nemo's father) is so overprotective?
- 4.2 Identify two elements that help create a character in a fiction film. In other words, list two building blocks for creating a character.
- 4.3 Russian narrative theorist Tzvetlan Todorov argued that all narratives involve:
- romantic entanglements
 - people
 - both personally and politically motivated action
 - the disruption of stability
- 4.4 A character's backstory would include:
- events in that character's life that happened before the plot begins
 - events that affect that character, but of which he is unaware
 - events that happen in secondary plotlines
 - none of the above
- 4.5 Identify two types of obstacles a character might face as she tries to attain her goals?
- 4.6 T or F: In order to keep the pace moving and prevent audiences from getting confused, most classical narratives focus on characters trying to overcome one obstacle.
- 4.7 T or F: Voice-over narrators in films are always diegetic. _____
- 4.8 Illustrating the difference between running time and screen time, screenwriter Buck Henry explains that "the secret of a film script is:
- expansion
 - compression
 - exaggeration
 - multiplying experience
- 4.9 The opening of each episode in the *Star Wars* series consists of a written explanation of the history behind the films' events. These words are said to be _____ elements because they exist outside the story world:
- diegetic
 - fabula
 - expository
 - non-diegetic
- 4.10 When a character's behavior has a clear cause, the character's actions are said to be _____
- 4.11 Explain the significance of the title *Out of the Past* as it relates to film noir.
- 4.12 What is unusual about the relationship between *syuzhet* and *fabula* in *Mystery Train*, Jim Jarmusch's film set in a Memphis motel .
- 4.13 The _____ refers to the selection and ordering of events as they unfold onscreen.

- 4.14 Reconstructing the fabula, or story, of a film would involve:
- listing events in a character's backstory
 - placing flashbacks in chronological order
 - listing events that don't appear onscreen but which influence the plot
 - all of the above
 - a and c
- 4.15 What important event is absent from the syuzhet/plot of Orson Welles's *Touch of Evil*?
- the main character's criminal past
 - a criminal's confession, which would vindicate the methods of a corrupt policeman
 - the source of a mysterious gunshot in a Memphis hotel room
 - the public ridicule of a novice opera singer on the night of her debut
- 4.16 The _____ is the day-to-day guide the director and cinematographer use during production. This document includes information regarding camera placement, cuts, and sound cues:
- screenplay
 - spec script
 - shooting script
 - production script
- 4.17 When the concluding moments of a film tie up all the loose strands of the narrative, leaving no unanswered questions, the film is said to provide _____.
- exposition
 - climax
 - closure
 - perspective
- 4.18 In which act does the exposition appear?
- 4.19 Identify two things we learn about Jeffries in *Rear Window*'s dialogue-free expository shots.
- 4.20 What physical transformation marks the turning point in *V for Vendetta* when Evey begins to reject authoritarian culture?
- 4.21 Film scholar Kristin Thompson argues that the classical three-act narrative structure can actually be divided into four acts. Where does her model locate the extra turning point?
- 4.22 The narrative technique used in *The Cabinet of Dr. Caligari* in which a character narrates an embedded tale to someone onscreen is called:
- frame narration
 - layered narration
 - denouement
 - episodic
- 4.23 *The 400 Blows* is a good example of a(n):
- episodic narration
 - classical narration
 - open-ended narrative
 - all of the above
 - a and c

- 4.24 In _____ narratives, events are not tightly connected in a cause-and-effect sequence and characters do not focus on a single goal.
- 4.25 What is unusual about the narrative structure in Stanley Kubrick's Vietnam war film, *Full Metal Jacket*?
- 4.26 In *The 400 Blows*, what does Antoine admit to a psychiatrist at the juvenile detention facility which explains his troubled relationship with his mother?
- 4.27 Where does Antoine run to after he escapes from the detention facility in *The 400 Blows*?
- 4.28 Identify two (of five listed in the book) "rules" for the classical narrative besides the reliance on three-act structure.
- 4.29 Briefly (in 2-3 sentences) identify two ways that a film might exhibit unconventional characterizations.
- 4.30 Films that conclude without resolving the conflicts are called _____
- 4.31 Which of the following traditions is most commonly associated with classical narration?:
 a. art films
 b. independent cinema
 c. commercial Hollywood cinema
 d. non-Western films
 e. a and c
 f. c and d
- 4.32 The detective film *Lady in the Lake* employs an unusual narrative approach:
 a. it is shot entirely in first person perspective
 b. it is open-ended
 c. it is episodic
 d. it employs omniscient narration
 e. b and c
- 4.33 What narrative perspective do most films present?
- 4.34 Which of the following is an example of character subjectivity?:
 a. in *North by Northwest*, audiences know more than the main character does
 b. in the first half of *North by Northwest*, audiences only have access to the same information the main character has
 c. in *Full Metal Jacket*, the film follows one central character through two distinct acts in two different settings
 d. in *Full Metal Jacket*, audiences adopt the point of view of a sniper as she shoots two marines
- 4.35 All-knowing narration, where viewers have more information than any of the characters, is called _____ narration.

- 4.36 Notorious generates suspense by showing the audience the moment when Alex and his mother know Alicia is a spy who has infiltrated their Nazi ring. Alicia and Devlin remain unaware. What is the perspective that audience's have at this point in the film?
- 4.37 In Notorious, how do Alex and his mother try to kill Alicia?
- 4.38 Identify a moment from [provide a title from a film you have screened in class] when the narration shifts from restricted to omniscient.
- 4.39 Rashomon differs from the classical narrative approach by:
- relying on a frame story
 - leaving several questions are left unanswered in end of the third act
 - having characters directly address the camera
 - a and c
 - a and b
- 4.40 In Rashomon, audiences see four different versions of:
- a bank heist
 - a love triangle
 - a war story
 - a creation myth
 - none of the above
- 4.41 T or F: By repeating different versions of the same story, Rashomon leads audiences to a greater understanding of the truth, since they have access to more than one perspective on the events.

Supplementary questions on Techniques in Practice readings

- 4.42 Identify the two central plotlines, or lines of action, in Stagecoach.
- 4.43 Where is the first major turning point in Stagecoach?
- 4.44 Briefly describe the dramatic shift in narrative perspective that occurs a third of the way through Psycho?

Sample scene analysis

- 4.45 Screen a scene from a film you have discussed in class that functions as a turning point and ask students these questions: In what way(s) is this scene a turning point in the film? In other words, explain why this scene is so important in terms of the film's narrative structure. Identify at least one cue (visual or sound) that draws attention to the structural importance of this moment.

CHAPTER 5: MISE EN SCÈNE

- 5.1 T or F: Both of the wedding scenes in *The Godfather* utilize lavish décor and an exotic setting to underscore the Corleone's consistently wealthy lifestyle.
- 5.2 Identify two advantages of shooting on a set instead of shooting on location.

- 5.3 Filmmakers can design a set using _____ to exaggerate the audience's perception of depth:
- prostheses
 - morphing
 - aspect ratio
 - forced perspective
- 5.5 _____ refers to the location where the action unfolds.
- 5.6 T or F: The Kansas landscape in *Capote* differs sharply from the New York setting where author Truman Capote lives, illustrating how wide open space in films often represents freedom and liberation.
- 5.7 T or F: Shooting on location means that a scene is shot in the same geographical space as where the scene actually takes place.
- 5.8 Identify two common functions of setting.
- 5.9 _____ play supporting roles in many films but do not achieve the recognition of lead actors.
- extras
 - character actors
 - method actors
 - cameo actors
- 5.10 A(n) _____ is someone hired to appear anonymously onscreen, often in crowd scenes.
- 5.11 Identify two advantages of repeatedly casting an actor in similar roles.
- 5.12 A consummate _____ actor, Christian Bale lost 63 pounds to play the role of a man who never sleeps in *The Machinist*.
- character
 - method
 - cameo
 - impersonation
- 5.13 T or F: Method actors, who play each role with a consistent approach and form, were popular during the classical Hollywood era because studios could bank on audiences recognizing the actors' familiar personas.
- 5.14 The practice of _____ is when actors are repeatedly cast in the same kind of role in every film.
- 5.15 _____ refers to the destruction of the theatrical illusion for the purpose of eliciting an intellectual response; this aesthetic approach rejects the conventions of realism.
- 5.16 T or F: A filmmaker inspired by Bertolt Brecht's approach to theater would encourage her actors to immerse themselves in their roles, creating performances designed to provoke audience identification with the characters.
- 5.17 Characters placed in the setting closest to the camera are said to be in the _____ of a shot.

- 5.18 _____ is the act of using digital effects in post-production to modify an actor's appearance.
- prothesizing
 - morphing
 - facial genesis
 - scratching
- 5.19 Identify two things a character's costuming might reveal.
- 5.20 For her performance as Virginia Woolf, Nicole Kidman was given a _____ --three-dimensional makeup applied to her face to give her nose the shape of the famous author's .
- CGI
 - physical enhancement
 - morphing
 - prosthesis
- 5.21 _____ light, from a large light source that is diffused before it strikes the subject, minimizes unwanted facial details such as wrinkles.
- soft
 - hard
 - available
 - low key
- 5.22 T or F: Directors during the Hollywood studio era preferred working with available light to give their films a more realistic look.
- 5.23 _____ lighting diminishes the intensity of the fill light relative to the key light to create dramatic shadows.
- 5.24 _____ light, produced by a relatively small light source positioned close to the subject, tends to create deep shadows and emphasize surface imperfections on the subject's face.
- 5.25 Which of the following does NOT contribute to a balanced composition?:
- distributing bright and dark areas equally across the frame
 - centering actors in the shot
 - distributing actors and objects equally across the frame
 - all of the above could contribute to a balanced composition
- 5.26 T or F: Horizontal lines carry more visual weight than diagonal lines.
- 5.27 The famous Odessa Steps sequence in *Battleship Potemkin* uses _____ to exaggerate the force of the Imperial troops' sweeping advance against the townspeople of Odessa.
- the color red
 - diagonal lines
 - vertical lines
 - loose framing
- 5.28 _____ describes an image in which the lack of space around the subject contributes to a sense of constriction.
- 5.29 Objects or people placed further from the camera than other elements of the *mise en scène* are said to be in the _____.
- 5.30 T or F: Chiaroscuro is a French theatrical term, which means "to obscure, or eliminate shadows."

- 5.31 _____ colors are dull and washed out.
- saturated
 - desaturated
 - warm
 - cool
- 5.32 Identify two characteristics of German Expressionism's visual style as evident in *The Cabinet of Dr. Caligari*.
- 5.33 Which of the following is a characteristic of French Poetic Realism?:
- extensive shooting on location
 - carefully constructed sets
 - improvised dialogue and acting
 - a and c
 - b and c
- 5.34 Critics have argued that German Expressionism reflects
- the financial constraints facing the German film industry
 - German interest in mysticism
 - the German industry's desire to distinguish itself from Hollywood
 - the characters' extreme states of subjectivity
 - all of the above
 - c and d
- 5.35 T or F: In *Thelma and Louise*, the men who pursue the main characters are associated with open space and loose framing to suggest their authority.
- 5.36 T or F: In *Thelma and Louise*, the main characters' decision to drive over the side of the Grand Canyon represents the women's continuing pursuit of independence and freedom.
- 5.37 When does Thelma take more responsibility in *Thelma and Louise*?
- after she is raped
 - after she leaves her husband
 - after J.D. robs them of their money
 - none of the above; she never takes responsibility
- 5.38 What setting "replaces" the domestic spaces (the diner and Thelma's kitchen) Thelma and Louise leave behind?

Supplementary questions on Techniques in Practice readings

- 5.39 Briefly (in 1-2 sentences) explain how the two different settings in *Full Metal Jacket* suggest the breakdown of order.
- 5.40 T or F: Comparing *The Piano*, *The 400 Blows*, *Bhaji on the Beach* and *Black Girl* reveals how some settings carry specific cultural connotations, so that in each of these films the seaside is associated with freedom and liberation.
- 5.41 In *Citizen Kane*, where is Charles positioned in relation to his mother when she makes the decision to send him away to grow up in someone else's care?

- 5.42 What does Charles Kane's father do upon learning he will receive a handsome sum of money when his son leaves home?
- he moves to the foreground and refuses the money
 - he collapses, suggesting his anguish
 - he offers to buy a mocha latte for everyone
 - he utters his relief at not having to feed an extra mouth
 - none of the above

Sample scene analysis

- 5.43 If you have screened and discussed *Citizen Kane*, show students the shot just as Kane enters Susan's bedroom in Xanadu (the camera is positioned over his shoulder in the doorway and she is in the background). Ask students one of the following questions:
- Discuss two elements of composition in this shot that help convey the dynamics of Susan's relationship with Charles. Be sure to DESCRIBE these elements and to ANALYZE how they help develop the characters. [The use of foreground/background and tight framing suggests his dominance over her; the use of chiaroscuro in the foreground—Charles's space—underscores the dramatic differences between their personalities, as do the diagonal lines in her bedroom.]
 - Explain the differences between Susan's and Charles's personalities. Then illustrate how the use of setting in this shot illustrates these differences. [Look for students to discuss how her room—essentially a little girl's room—differs from the rest of Xanadu.]

CHAPTER 6: CINEMATOGRAPHY

- 6.1 Yimou Zhang uses a different _____ to distinguish each plotline in *Hero*:
- color scheme
 - lens
 - camera movement
 - camera angle
- 6.2 Which of the following is NOT an element of cinematography?
- camera movement
 - lenses
 - film stock
 - setting
 - all of the above are elements of cinematography
- 6.3 The _____ projects the image from developed film onto raw film stock and was, until recently, the primary way of creating special visual effects.
- aperture
 - charge coupler device
 - optical printer
 - progressive scanner
- 6.4 T or F: One of the advantages of video technology is that videotape can store more information than film, thus producing a denser image.
- 6.5 The measurement of an image's width in relation to its height is called _____.
- 6.6 A _____ is a single, uninterrupted series of frames.
- 6.7 T or F: A long take describes a shot where the camera is placed at a great distance away from the subject; the subject's entire body appears in the frame.
- 6.8 T or F: To produce slow motion, the camera will actually record images at a speed slower than that at which the developed film will be projected.

- 6.9 _____ is the process of recording a very small number of images over a long period of time—say, one frame per day. This process can be used to capture the motion of a flower blooming
- 6.10 The Matrix pioneered a technique called _____ whereby a single action is viewed simultaneously from multiple vantage points around the action. Movement appears to halt while the audience’s perspective “encircles” the subject.
- 6.11 A canted, or Dutch angle is often used to:
- emphasize the tenderness of a scene
 - capture three actors in the frame simultaneously
 - evoke feelings of triumph
 - signify a moment of imbalance or loss of control
- 6.12 A _____ shot films the subject from the knees up.
- 6.13 In a _____ angle shot, the camera is positioned below the subject and films at an upward angle.
- 6.14 T or F: Japanese film director Yasuhiro Ozu consistently places the camera at about three feet off the ground to capture his characters in eye-level shots.
- 6.15 Briefly (in a sentence) explain how viewers can distinguish between a tracking shot and handheld camerawork.
- 6.16 A _____ refers to the technique of rotating the camera horizontally while it remains secured to a tripod
- 6.17 The process of shifting the camera’s height, angle, or distance to account for changes in character position is called _____
- 6.18 The stabilizing device worn by cinematographers that allows the flexibility of handheld shots while minimizing shakiness is called a _____.
- stabilizing coupler
 - Steadicam
 - crab dolly
 - crane
- 6.19 _____ are a type of camera movement using airplanes or helicopters.
- 6.20 T or F: A swish pan occurs when a pan is executed so quickly that it produces a blurred image.
- 6.21 List three common functions of camera movement.
- 6.22 The _____ is the individual arrangement of lighting and camera for each shot.
- set-up
 - figure placement
 - art direction
 - establishing shot

- 6.23 Orson Welles's *Touch of Evil* is famous for its opening shot, which is _____.
- in color, whereas the rest of the film is in black and white
 - rapidly edited to produce excitement
 - a long take
 - the first to use Steadicam
- 6.24 T or F: Stop motion photography is the technique underlying all film animation.
- 6.25 _____ is the increasingly popular Japanese style of animation, which grew out of the film and television work of Osamu Tezuka during the 1950s and 60s.
- 6.26 _____ refers to spaces within the world of the story that are excluded from the viewer's angle of vision; audiences imagine that this part of the story extends beyond the edges of the frame.
- 6.27 _____ shots film the main subject of the shot in her entirety, from the feet up.
- 6.28 T or F: Close-ups will depict only a body part, such as an eye, ear, or finger.
- 6.29 T or F: A two shot is a standard technique for filming conversations by alternating back and forth between close-ups of individuals talking to one another.
- 6.30 Briefly (in 1-2 sentences) explain why the terms shot and scene are NOT interchangeable.
- 6.31 Takes not included in the final print of a film are called _____.
- 6.32 *Elephant* uses _____ to make the world around some students blurry, suggesting their loneliness and alienation.
- 6.33 Depth of field refers to _____.
- the horizontal scope of the image
 - the distance between foreground and background
 - the number of complex characters in a screenplay
 - the space in front of and behind the primary subject that is in sharp focus
 - none of the above
- 6.34 T or F: The focal length of a lens is the measurement of the distance from the surface of the lens to the surface of the film.
- 6.35 A wide angle lens will _____.
- exaggerate depth
 - appear to accelerate movement toward the camera
 - make parallel lines appear to bend
 - all of the above
 - a and b
- 6.36 T or F: A telephoto lens approximates the vision and perspective of the human eye.
- 6.37 A _____ lens appears to compress the distance between foreground and background.
- 6.38 A _____ lens appears to slow down movement toward the camera.
- 6.39 T or F: Rack focus is when a cinematographer changes from a telephoto lens to a wide angle lens in a single shot, rapidly moving from deep focus to selective focus.

- 6.40 Zoom lenses _____.
- have a variable focal length
 - can rapidly magnify an image
 - increase the color saturation and contrast in outdoor shots
 - all of the above
 - a and b
- 6.41 T or F: Images taken with a telephoto lens will have a shallower depth of field, producing selective focus.
- 6.42 A _____ is another name for an extreme wide-angle lens because it dramatically distorts images so that most straight lines have dramatic curvature.
- 6.43 _____ “bend” the light coming into the lens, blurring the image and creating a soft visual look.
- diffusion filters
 - polarizing filters
 - telephoto lenses
 - neutral-density filters.
- 6.44 _____ are etched pieces of glass that refract light coming into the camera, creating the appearance of water droplets in the air.
- diffusion filters
 - neutral density filters
 - polarizing filters
 - coke bottle filters
 - none of the above
- 6.45 T or F: Filters can affect both the sharpness of the image and its color.
- 6.46 _____ focus cinematography describes a shot in which nearly every plane (foreground to background) is in focus.
- 6.47 What does it mean to compose in depth?
- 6.48 Which of the following directors is famous for composing in depth?
- John Ford
 - Robert Altman
 - Orson Welles
 - a and b
 - a and c
- 6.49 _____ such as those used in *Vertigo* and *Goodfellas*, are achieved by zooming in or out while tracking in the opposite direction.
- 6.50 T or F: Greg Toland is famous for his deep-focus cinematography in *Bonnie and Clyde*.
- 6.51 T or F: Aspect ratio refers to the size of film stock, measured horizontally across the stock.
- 6.52 The standard feature film projected in commercial theaters has a gauge of _____
- 6.53 A film stock’s speed refers to _____.
- the rate at which it runs through the camera
 - the amount of time it takes to be developed
 - its sensitivity to light
 - the rate at which it deteriorates
 - none of the above
- 6.54 Why would a documentary filmmaker working spontaneously on location probably opt to shoot with fast film stock?

- 6.55 Overexposed film _____.
- results when too much light strikes the film stock
 - will appear dense and dark
 - will have less contrast than a properly exposed image
 - all of the above
 - a and b
- 6.56 Identify one technique for producing "color" in films before the development of Technicolor's two-strip additive process in 1922.
- 6.57 Color film processing became the industry standard _____.
- because of the stability of Eastmancolor's image quality
 - after WW II
 - because the studios needed to compete with television
 - all of the above
 - b and c
- 6.59 T or F: Before the rise of color film processing, individual movie studios became known for the distinctive look of their black and white cinematography.
- 6.60 A major difference between Technicolor and Eastmancolor was _____.
- Eastmancolor combined three filmstocks as opposed to Technicolor's use of two
 - Eastmancolor produced less saturated colors
 - Eastman color was more stable
 - all of the above
 - b and c
- 6.61 T or F: When analyzing color in film, scholars recognize that red is the universal symbol for danger.
- 6.62 In *Mean Streets*, director Martin Scorsese _____ his footage to give it the look of old home movies.
- scratched
 - overexposed
 - underexposed
 - tinted
- 6.63 T or F: Intentionally overdeveloping, or "pushing," a film will reduce the contrast of the image.
- 6.64 _____ a film is another term for intentionally leaving it longer in development.
- 6.65 Briefly exposing film to a small amount of light to desaturate the color is called:
- forced development
 - bleach bypass
 - flashing
 - popping
- 6.66 Hollywood developed widescreen formats during the 1950s because _____.
- the rapid growth in the industry meant there was money to invest in new technology
 - the industry needed to compete with television
 - soldiers who had seen widescreen formats overseas during the war craved these images when they returned home
 - none of the above; Hollywood pursued widescreen formats since its earliest days
- 6.67 _____ is a widescreen system that uses three cameras, three projectors, and a curved screen.
- 6.68 T or F: The Academy ratio of 1.85:1 has become the industry standard because it gives audiences a fuller image than TV's aspect ratio of 1.33:1.

- 6.69 T or F: Special effects are the effects created in post-production.
- 6.70 Which of the following is a technique used to project a separately filmed background behind the actors?
 a. front projection
 b. Vista Vision
 c. rear projection
 d. a and b
 e. a and c
- 6.71 _____ refers to the creation of a single image by combining elements filmed separately.
 a. compositing
 b. masking
 c. set extension
 d. doubling up
- 6.72 _____ are achieved in camera by exposing film frames then rewinding the film and exposing them again.
- 6.73 To combine an actor and a background filmed separately, filmmakers obscure part of the frame during shooting, creating complementary _____ that prevent exposure in one area of the film stock.
 a. maskings
 b. mattes
 c. superimpositions
 d. cut outs
- 6.74 T or F: One noticeable effect of digital cinematography on film style is a resurgence of epic films using crowd scenes.
- 6.75 T or F: *Night and Fog* demonstrates how most documentary filmmakers sacrifice creative control over the subject matter in favor of spontaneity.
- 6.76 *Triumph of the Will* documents _____.
 a. Hitler's rejection from art school and his subsequent rise to power
 b. a Nazi rally in the early days of Hitler's regime
 c. the Allied siege on Berlin
 d. a survivor's account of life in a concentration camp
- 6.77 In a sentence, explain how the opening shot of *Night and Fog* references and counters the opening of *Triumph of the Will*.
- 6.78 T or F: In academic writing, ideas taken from other sources need to be documented even if they are summarized or paraphrased.

Supplementary questions on Techniques in Practice readings

- 6.79 Identify one technique DP Ernest Dickerson uses in *Do the Right Thing* to suggest escalating tensions.
- 6.80 T or F: In *M*A*S*H*, Robert Altman relies on the telephoto lens to suggest the military's oppressively rigid hierarchy.

- 6.81 In *Paths of Glory*, the use of a _____ lens to single out individual soldiers and emphasize the vast space around them.

Sample scene analysis

- 6.82 Screen the scene in *Do the Right Thing* when Radio Raheem first encounters Sal. Ask students to answer the following questions. If you have not screened and discussed the film in class, adapt these questions to fit a scene from a film your students will be more familiar with.
- 1) Identify the camera angle and distance used to film Radio Raheem.
 - 2) What lens is used in these shots?
 - 3) In a short paragraph, discuss how one element of the shot's composition (*mise en scène*) enhances the emotional content of the scene.
 - 4) Identify one characteristic

CHAPTER 7: EDITING

- 7.1 T or F: One reason why filmmakers rely on editing is because it allows them to choose the best performance from among various takes and combine them into one ideal scene.
- 7.2 Which of the following is NOT an attribute of editing?
- a. tempo
 - b. collage
 - c. timing
 - d. scale
 - e. all of the above are attributes of editing
- 7.3 The _____ is the principle that the meaning of a shot is determined not only by the material content of the shot, but also by its association with the preceding and succeeding shots?
- 7.4 _____ is the attribute of editing that invites audiences to compare the visual qualities of two or more joined shots.
- 7.5 Which of the following is NOT a way editors can shape the tempo of a scene or sequence?
- a. strategically placing cuts to coincide with lines of dialogue
 - b. adjusting the average shot length
 - c. altering the shot transitions in the scene or sequence
 - d. all of the above will affect the tempo
 - e. a and c
- 7.6 A _____ is when shot B appears to push shot A off the screen; shot B appears and moves from one side of the screen to the other, thus removing shot A.
- 7.7 _____ is the attribute of editing in which shot transitions are choreographed with other visual or sound elements.
- 7.8 A _____ is when two shots are juxtaposed in a way that emphasizes their visual similarities. For example, in *Run Lola Run*, a red bag full of money is compared to a red telephone receiver thrown in the air.
- a. wipe
 - b. graphic match
 - c. parallel cut
 - d. superimposition

- 7.9 In 1-2 sentences, explain the difference between a dissolve and a fade.
- 7.10 T or F: Editing in *Trouble in Paradise* wordlessly suggests that a couple's relationship becomes sexual over the course of a night by fading from a shot of the couple kissing to a shot of them in bed.
- 7.11 Why have changes in editing strategies in contemporary films made it more difficult for audiences to study the cinematography or mise en scène of individual shots?
- 7.12 A(n) _____ occurs when a circular mask appears over shot A. The mask gradually constricts around the image until the entire frame is black.
- 7.13 T or F: Wipes between scenes will tend to slow the pace more than fades used between scenes.
- 7.14 In 1 sentence, define shot transition.
- 7.15 The arrangement of images to depict a unified story time is called _____.
 a. timing
 b. narrative placement
 c. narrative sequencing
 d. montage editing
- 7.16 *Spider Man* uses a _____ to illustrate the hours that Peter Parker spends dreaming up his superhero costume. This editing technique emphasizes the process of time passing by joining several shots, each occurring at a different point in time, to create the illusion of hours, days, months, or even years passing.
- 7.17 T or F: Editing can both condense and expand time.
- 7.18 *The Seventh Seal* superimposes an image of _____ over an image of chessboard to suggest the tenuous quality of life.
- 7.19 T or F: One way narrative sequencing helps develop themes is by inviting comparisons between two distinct points in time.
- 7.20 *Billy Elliot* uses a technique known as _____ when it cross-cuts between four separate spaces: Billy as he practices his dance routine, his brother Tony as he listens to music in his bedroom, Billy's grandmother dancing downstairs, and Billy's father sitting on the toilet.
- 7.21 T or F: Parallel editing is the standard shot pattern used to film a conversation between two characters.
- 7.22 The tableau shot is _____.
 a. the standard opening shot in a classically edited scene designed to orient the audience
 b. a shot of an object not motivated by a character's line of sight
 c. a long shot in which the frame of the image resembles the proscenium arch of a stage
 d. a shot that breaks the 180-degree rule
- 7.23 Briefly (in 1-2 sentences) define eyeline match.
- 7.24 Which cut would be motivated by a character's glance at an object in the diegesis, a cutaway or an eyeline match?

- 7.25 In Psycho's parlor scene between Marion and Norman, Hitchcock emphasizes when Marion's words upset Norman by _____.
- cutting away to a close-up shot of a knife
 - cutting away to a close-up of a stuffed bird of prey
 - cutting to a two-shot of both characters
 - changing the shot/reverse shot pattern
- 7.26 The *Gay Shoeclerk* is historically important because it _____.
- was one of the first films to use editing to dissect the story space
 - was the first film to employ parallel editing
 - was the first American film to employ associational editing
 - was the first film directed by D.W. Griffith
- 7.27 A _____ interrupts events taking place in the present with images of events that have taken place in the past.
- 7.28 Briefly explain why the Hollywood standard for editing is called continuity, or "invisible editing."
- 7.29 A scene edited in the Hollywood tradition begins with a(n) _____.
- establishing shot
 - close-up
 - montage
 - initiating shot
- 7.30 Which of the following is an effect of breaking the 180-degree rule?
- the direction of movement onscreen is reversed
 - the background of the shot changes
 - characters will switch sides of the frame
 - all of the above
 - a and c
- 7.31 Jean-Luc Godard's *Breathless* is famous for its use of _____, in which the audience sees a thief stealing a car on a crowded street in Paris when a cut suddenly places him in the outskirts of the city.
- jump cuts
 - wipes
 - montage editing
 - discontinuity editing
- 7.32 An unintentional discrepancy from shot to shot in costuming, character posture, or prop placement is called a _____.
- 7.33 What unusual editing technique does Jean-Luc Godard use in the scene when an English instructor discusses the poet T.S. Eliot?
- he breaks the 180-degree rule
 - he refuses to use an establishing shot
 - he repeats the same action twice from two different vantage points.
 - all of the above
 - a and c
- 7.34 A _____ shot is a shot that covers the entire scene. The final cut of the scene will combine portions of this shot with reaction shots, cutaways, and B-roll footage.
- tableau
 - master
 - establishing
 - Foley

- 7.35 In October, editing expresses the film's criticism of interim leader Alexander Kerensky by juxtaposing an image of him with a shot of _____
- a statue of a lion
 - innocent civilians being killed on the Odessa Steps
 - a statue of Napoleon
 - a ritual baptism
- 7.36 T or F: The title of Hitchcock's film *Notorious* primarily refers to the leader of a group of Nazis trying to develop nuclear technology.
- 7.37 The scene at the horsetrack in *Notorious*'s cuts to a close-up of Alicia to emphasize:
- how moved she is by Devlin's romantic words
 - her fear upon seeing her husband approach while she is talking to another man
 - her anxiousness watching the race
 - how Devlin's accusatory words hurt her feelings
- 7.38 Which of the following illustrates how the horse track scene in *Notorious* encourages the audience to identify with Alicia instead of Devlin?
- an eyeline match gives the audience her view of Devlin's profile
 - an eyeline match gives the audience a close-up of Alicia
 - an eyeline match gives the audience her view of the racetrack
 - the scene is shot entirely from her point of view
- 7.39 T or F: In academic writing, the main idea of a paragraph should be stated midway through the paragraph so readers have seen plenty of examples of this idea before it's actually stated.

Supplementary questions on Techniques in Practice readings

- 7.40 T or F: Editing in *Bonnie and Clyde* romanticizes the outlaws by repeatedly contrasting tender images of them with brutal, or unfavorable images of authority figures.
- 7.41 Editing in *The Godfather* draws from the tradition of:
- Soviet montage
 - continuity
 - German Expressionism
 - a and b
 - b and c
- 7.42 Editing in the climax of *The Godfather* compares images of mob hits with:
- a wedding
 - state sanctioned executions
 - buzzards flying
 - a couple dancing the tango
 - none of the above

Sample scene analysis

- 7.43 Screen the sequence from *Walkabout* beginning with the three main characters playing in a tree up until the point when the aborigine walks away from the campfire later that night. Ask students the following questions.
- The first part of this sequence in which the film cuts back and forth between the main characters playing in the tree and the aborigine family playing in the car is an example of _____.
 - Identify an example of a graphic match in this sequence.
 - Identify two shots that make up a shot/reverse shot

d. Identify an example of how the editing in this scene employs each of the following: collage, tempo, and timing. Analyze what each contributes to your understanding of this scene and the film's major themes.

CHAPTER 8: SOUND

- 8.1 The process of combining the three elements of sound into one soundtrack is called:
- fusion
 - scoring
 - mixing
 - looping
- 8.2 Briefly explain (in 1-2 sentences) why the adoption of synchronized dialogue curtailed visual experimentation in the early days of "talking pictures."
- 8.3 F.W. Murnau's *Sunrise* is notable because it:
- is the first film to include synchronized dialogue throughout the entire film
 - uses a synchronized musical score, but no dialogue
 - was the first film to take advantage of post-synchronization technology
 - was the first film to use multi-track recording
- 8.4 Which of the following developments in film sound technology arrived in the 1930s and consequently freed cinema from the idea that "everything seen on the screen must be heard on the soundtrack"?
- dolby
 - DTS
 - multi-track recording
 - post-synchronization
 - none of the above
- 8.5 _____ produce many of a film's sound effects by creatively manipulating various materials.
- 8.6 T or F: Gunshots are the most common sound effects in movies.
- 8.7 The process of having actors re-record lines for a scene with sound that needs to be reworked is called:
- post-synchronization
 - mixing
 - ADR, or automatic dialogue replacement
 - direct sound
- 8.8 Sound recorded on location is called _____.
- dub
 - diegetic
 - non-diegetic
 - direct sound
 - none of the above
- 8.9 Identify three common ways sound may differ from the imagery onscreen.
- 8.10 Sounds that are not part of the story world (those which characters cannot hear) are called

- 8.11 T or F: A sound bridge is another name for a musical motif that establishes parallels between characters or places.
- 8.12 The conclusion of *Dr. Strangelove* combines the song "We'll Meet Again" with images of:
- the two central characters getting on separate planes
 - nuclear annihilation
 - the two central characters reuniting
 - the main character wistfully reminiscing about her time with a former lover
- 8.13 In *Psycho*, Marion stands in her room hears Norman's mother yelling at him. Norman and Mother are beyond the edges of the frame, so audiences can't see them. Their voices emanate from:
- non-diegetic space
 - meta-frame space
 - offscreen space
 - parallel space
- 8.14 In *Citizen Kane*, Orson Welles pioneered the use of the _____, in which he links scenes by joining different sounds that have similar qualities (e.g., one shot ends with Kane clapping his hands, and the next shot begins with a group of people at a political rally clapping their hands).
- lightning mix
 - clapper
 - sound bridge
 - audio match
- 8.15 Line reading refers to _____.
- the way an actor says a line of dialogue
 - the act of re-recording flawed lines of dialogue
 - the act of recording dialogue for animated characters
 - running through lines during scene rehearsals
- 8.16 List the three components of film sound.
- 8.17 T or F: Clunky dialogue that states the obvious is called on the nose dialogue.
- 8.18 Briefly (in 1-2 sentences) explain the difference between text and subtext.
- 8.19 A sound's _____ refers to its frequency, or its position on a musical scale.
- 8.20 Which of the following sentences is describing a vocal tic?
- Kane's voice reverberates down the empty hallways of Xanadu
 - the gangsters in *Pulp Fiction* repeatedly utter foul words
 - Owen Wilson speaks in slow, fluid phrases with offbeat intonation
 - In *Alien*, Ripley's voice is soft, conveying her calm, rational approach to the crew's problems
- 8.21 The _____ of a sound can convey perspective and details about the environment surrounding a character. An echoing voice might suggest an empty space
- 8.22 Briefly explain the difference in sound between the French and American versions of *March of the Penguins*.

- 8.23 Which of the following directors is famous for using voice-over narration that doesn't always give audiences the most trustworthy or stable perspective on events?
- Alfred Hitchcock (*Psycho*)
 - Martin Scorsese (*Goodfellas*)
 - Billy Wilder (*Sunset Boulevard*)
 - Terence Malick (*Badlands*)
- 8.24 Identify two common functions of sound effects.
- 8.25 _____ refers to the degree to which a sound effect is "true to life," or realistic.
- 8.26 Differences in the sound of _____ in *Alien* and *Star Wars* evoke the gritty industrial setting of the former and the idealized, highly efficient setting of the latter.
- computers whirring
 - doors opening
 - weaponry being fired
 - air whooshing through empty corridors
- 8.27 Who among the following composers was one of the first to be closely associated with using leitmotifs to define characters and present ideas?
- Ennio Morricone
 - Wolfgang Amadeus Mozart
 - Richard Wagner
 - Edvard Grieg
- 8.28 Film scholar Claudia Gorbman calls soundtrack music "unheard melodies" because:
- audiences rarely listen to film music outside the theater
 - most film scores don't rely on conventional melodic structure
 - actors don't hear the music that accompanies their movement until post-production
 - the music shouldn't call attention to itself and overwhelm the image onscreen
- 8.29 In *He Got Game*, how does Spike Lee use sound to elevate games of street ball to the status of high art?
- 8.30 T or F: In *Psycho*, the music that accompanies Marion Crane as she leaves Phoenix suggests the dual facets of her personality by referencing Richard Wagner's work, which is usually associated with violence.
- 8.31 Identify three of the five characteristics of film music outlined in the textbook.
- 8.32 The use of Wagner's "The Ride of the Valkyries" during a helicopter attack on a Vietnamese village in *Apocalypse Now* is an intertextual reference to _____.
- Leni Riefenstahl's *Triumph of the Will*
 - the Ku Klux Klan's triumphant charge in *The Birth of a Nation*
 - John Wayne's favorite song in *The Green Berets*
 - F.W. Murnau's expressionist classic *Faust*
- 8.33 Which of the following is an example of how music carries a cultural significance?
- the lyrics to Van Morrison's "Wild Night" speak to the giddy anticipation both women feel
 - Public Enemy's lyrics to "Fight the Power" echo Buggin' Out's demand that Sal put pictures of African American heroes on the wall
 - for *Star Wars*, John Williams developed two distinct melodies, each associated with opposing sides in the inter-galactic battle
 - after Richie tries to commit suicide in *The Royal Tenenbaums*, audiences hear Nick Drake, a folk singer who killed himself at an early age
 - none of the above

- 8.34 Identify one visual motif that establishes a parallel between the French and German soldiers in *The Grand Illusion's* exposition.
- 8.35 In *The Grand Illusion*, when Maréchal dines next to a German soldier, he discovers that:
- the German was responsible for shooting down Maréchal's plane
 - the German, having just lost a friend in the war, deeply resents Maréchal
 - both men are mechanics
 - both men have different musical tastes
- 8.36 In *The Grand Illusion*, why is Marechal unable to tell an incoming P.O.W about the completed escape tunnel?
- 8.37 In *The Grand Illusion*, what characters are most closely associated with multi-lingualism?
- the German officers
 - the French officers
 - civilians
 - the Aristocracy

Supplementary questions on Techniques in Practice readings

- 8.38 T or F: After leaving Chicago for Texas, the characters in *Days of Heaven* escape industrialization in the quiet, remote wheat fields on the farm.
- 8.39 The unnamed Farmer in *Days of Heaven* is associated with the sound of:
- pounding of farm equipment
 - rustling of wind
 - repetitive clanging of a blacksmith banging a horseshoe
 - fire being loaded into the steam engines his farm relies on
- 8.40 Briefly (in 1-2 sentences) describe the two themes associated with Travis Bickle in *Taxi Driver*.

Sample scene analysis

- 8.40 Screen the opening scenes of *Days of Heaven*, beginning with the argument in the foundry and continuing up until the point when the main characters get off the train in Texas. Ask students to consider these questions.
- Describe two characteristics of sound effects at the foundry.
 - Describe one characteristic of the music that plays as the three main characters leave Chicago. Analyze (in 2-4 sentences) how this detail suggests the characters' emotions or state of mind at this point.
 - What sound in this sequence becomes a motif that reveals how these characters will be unable to escape their working class status? Be sure to explain how the motif establishes this point.

CHAPTER 9: ALTERNATIVES TO NARRATIVE FEATURE FILM

- 9.1 Briefly explain why the economics of documentary and experimental filmmaking allows for more variation and experimentation.

- 9.2 Which of the following is a common concern of avant-garde films?
a. to explore the artistic and technological capability of the medium
b. to draw connections between film and other arts
c. to challenge conventional thinking about politics, culture, gender, and race
d. all of the above
e. b and c
- 9.3 T or F: In 2006, *March of the Penguins* won the Academy Award for Best Documentary, and it also outgrossed each of the narrative feature films nominated for Best Picture.
- 9.4 The documentary *Harlan County USA* covers _____.
a. three teenage boys as they struggle to become players in the NBA
b. the effects of global warming
c. Terry Gilliam's attempts to film *Don Quixote*
d. a group of coal miners as they attempt to unionize
e. none of the above
- 9.5 T or F: Unlike commercial feature films, avant-garde films are frequently made by just one person.
- 9.6 Most films made before 1907 were short documentaries called _____.
- 9.7 John Grierson described the documentary mode of filmmaking as:
a. "an unflinching glimpse at reality"
b. "the creative treatment of actuality"
c. "the truth behind the apparent"
d. "the objective view on the world"
- 9.8 T or F: Documentaries can employ narrative structure and include story elements drawn from the real world.
- 9.9 T or F: According to film scholar Bill Nichols, authentic documentary films are observational and not opinionated, or argumentative.
- 9.10 Documentaries made with the sole intent to persuade viewers of the rightness of a single view are referred to as _____.
- 9.11 When actor James Earl Jones narrates a documentary film from offscreen, his voice-over is called _____.
a. propaganda
b. a talking head
c. a director-participant
d. a voice of authority
- 9.12 In *Fast, Cheap, and Out of Control*, documentary filmmaker Errol Morris uses sound and image to equate circus performers with _____.
a. military brass
b. politicians
c. mole-rats
d. monkeys
- 9.13 Documentaries that rely on verbal testimony from knowledgeable individuals who are interviewed onscreen are adopting a rhetorical approach called _____.
- 9.14 What mode of documentary filmmaking is Michael Moore most closely associated with?
a. director participant
b. direct cinema
c. cinema vérité
d. self-reflexive

- 9.15 _____, as exemplified by Frederick Wiseman's *Titicut Follies*, presents events without any overt evidence of the director's perspective or judgments. The filmmaker is "invisible."
- 9.16 T or F: Fiction films such as *Best in Show* that pose as documentaries are called self-reflexive documentaries.
- 9.17 Which of the following is a visual technique associated with direct cinema?
 a. interviews with experts
 b. the cinematography intentionally bringing the subject of the frame in and out of focus
 c. the filmmaker appears onscreen and forcefully approaches those he wants to interview
 d. the filmmaker turns himself into the subject of the documentary
 e. none of the above
- 9.18 Identify one way documentary filmmakers who appear to remain "invisible" or neutral still shape the audience's response to material through editing.
- 9.19 Werner Herzog's *Grizzly Man*, which implicitly draws comparisons between a bear fanatic and the filmmaker himself, is an example of a(n) _____ documentary.
 a. self-reflexive
 b. mockumentary
 c. ethnographic
 d. direct cinema
- 9.20 A documentary such as Robert Flaherty's *Nanook of the North*, whose purpose is to present a way of life of a culture or subculture, is called a(n) _____ film.
- 9.21 In making *Nanook of the North*, Robert Flaherty _____.
 a. insisted on calling the main subject of the film by his real name, "Nanook," even after his producers urged him to translate the name for impatient audiences
 b. staged events
 c. made his preference for industrial culture clear
 d. introduced the gramophone (or, record player) into Inuit culture
- 9.22 _____ filmmakers such as Luis Bunuel and René Clair explored the irrational, unconscious mind "beneath the surface of reality."
 a. abstract
 b. compilation
 c. structuralist
 d. surrealist
- 9.23 In René Clair's *Entr'acte*, a runaway hearse incites an absurd chase scene, commenting on:
 a. the self-destructive drive of materialism
 b. the pressures of the work week
 c. World War I as an out-of-control race toward death
 d. the absurd nature of the human condition
- 9.24 _____ films abandon human figures altogether and instead pay attention to shape, color, and rhythm.
- 9.25 The _____ combines documentary and experimental approaches to film to celebrate the vibrancy of urban life. Dziga Vertov's *Man with a Movie Camera* is a famous example.

- 9.26 Artist Marcel Duchamp, who transformed 'found objects' into works of art, influenced the aesthetic principles behind the _____ film.
- compilation
 - structuralist
 - surrealist
 - abstract
- 9.27 Films like Ernie Gehr's *Serene Velocity*, which is primarily interested in the material properties of the medium, are called _____ films.
- compilation
 - structuralist
 - surrealist
 - abstract
- 9.28 *Meshes of the Afternoon* depicts a woman's nightmarish dreams about:
- ghosts in her house
 - her physically abusive husband
 - her daily routine
 - the atrocities of war
- 9.29 In *Meshes of the Afternoon*, Maya Deren uses collage to transform a key into a:
- 9.30 In *Meshes of the Afternoon*, a series of shots draws a parallel between the image of knife being shoved into the woman's throat with _____.
- 9.31 Which of the following sentences includes the passive voice?
- Deren uses eyeline matches to create the illusion of a woman looking at herself.
 - Meshes of the Afternoon* was made by Maya Deren and her husband Alexander Hamid, whose relationship was deteriorating at the time.
 - Many writers feel that it's more efficient to worry about sentence-level problems during the last stage of the writing process.
 - The Study Notes point out strategies for constructing effective sentences

CHAPTER 10: SOCIAL CONTEXT AND FILM STYLE

- 10.1 Identify one reason why filmmakers ventured to California in the early 1900s, establishing Hollywood as the United States' filmmaking center.
- 10.2 The Hollywood studio system is known as the _____ factory.
- 10.3 Identify the five major Hollywood studios between 1915-1948.
- 10.4 Hollywood's studio system was defined by the fact that:
- two major distribution companies handled 80% of the production studios' output
 - one major studio controlled production, one major studio controlled distribution and one major studio controlled exhibition
 - all foreign films had to be distributed in the U.S. via a tightly-structured theater system operated by MGM Studios
 - five major studios developed an efficient mode of production, distribution, and exhibition.

- 10.5 _____ is the most crucial element of Hollywood's "invisible style."
- visually stunning cinematography
 - exaggerated mise en scène
 - a unified narrative
 - provocative editing
- 10.6 T or F: The "invisible style's" use of mise en scène demonstrates the influence of German Expressionism in that it conveys information about characters' internal emotional states via dramatic visual detail.
- 10.7 In *Notorious*, intentionally distorted cinematography and severe backlighting does NOT disrupt the "invisible style" because _____.
- its appearance is so brief, only astute audiences will notice it
 - its appearance is motivated by the narrative
 - it gives audiences a chance to wonder what exactly they are looking at
 - the star, Ingrid Bergman, isn't in the frame at the time, so she doesn't appear distorted
- 10.8 Which of the following statements offers a partial justification for why the studios developed the "invisible style."
- in competing with foreign industries, the Hollywood industry naturally flocked to the superior mode of storytelling
 - demanding continuity helped ensure production efficiency, since directors had a pre-determined set of "rules" to follow
 - studios polled audiences as they exited the theaters to see what they liked
 - studios couldn't afford to build elaborate sets or choreograph complicated camera movements like their German and French competition could
- 10.9 T or F: Because the efficiency of the production system saved Hollywood studios so much money, they were able to guarantee new sets and lavish new costumes for each production
- 10.10 Hollywood's conventions for camera placement and continuity editing:
- are essentially holdovers from the earliest, "primitive" days of cinema and the industry was too cost-conscious to develop alternative approaches.
 - are designed to dazzle the audience with visual spectacle
 - contributed to production efficiency because these "rules" provided directors with a predetermined shot set-up for each scene
 - ensured that ambitious directors would be rewarded for their daring innovation
- 10.11 Which of the following was NOT prohibited by the MPPDA's "Don'ts and Be Carefuls" list (which preceded the Production Code)?
- interracial romance
 - profanity
 - childbirth
 - ridicule of the clergy
 - all of the above were prohibited by the list
- 10.12 _____, a former postmaster, became the first head of the MPPDA.
- 10.13 T or F: Filmmakers overload films with sex and violence to earn the NC-17 rating, because they know the rating "advertises" the titillating content that lures audiences into the theaters.
- 10.14 Documentary filmmaker Kirby Dick argues that the MPAA's ratings board employs a double standard when they rate films because _____.
- scenes with sexuality are less likely to earn an NC-17 rating than scenes depicting violence committed in the name of patriotic duty
 - screenplays can ridicule Judeo-Christian values, but not other religious beliefs
 - they rate American films using a different standard than foreign films, giving Hollywood's industry an economic advantage
 - films with gay sex receive far more restrictive ratings than films with similarly shot scenes of straight sex

- 10.15 In *The Freshman*, Harold Lamb secures his manhood by _____.
- scoring a touchdown
 - winning the girl of his dreams
 - overcoming social ostracism through his own individual determination
 - all of the above
 - a and c
- 10.16 In a survey of 100 randomly selected studio films, film scholar David Bordwell discovered that 95% involved:
- a liberal social agenda
 - sports as a metaphor for masculinity
 - romance
 - a theme revolving around the importance of community tradition
- 10.17 T or F: The Production Code developed as a discreet form of state censorship after the industry's attempt to govern itself using the "Don'ts and Be Carefuls" list failed.
- 10.18 Director Otto Preminger is famous in part for his _____.
- powerful Westerns, which challenged the genre's standard portrayal of Native Americans
 - role in dismantling the Production Code
 - adding a happy ending to his version of *Tess of the D'Urbervilles* because he didn't like that the novel's heroine is hanged
 - work with Marlene Dietrich in films such as *Morocco* and *Blonde Venus*
- 10.19 T or F: Hollywood's reliance on the star system is symptomatic of how American culture privileges individual accomplishment over the community.
- 10.20 Briefly describe one way the Production Code could influence a film's style as well as its content.
- 10.21 T or F: Because audiences will only pay to see what they are used to seeing, any film that challenges the status quo will probably NOT be popular even if it is critically acclaimed.
- 10.22 _____ "goes against the grain" because of its critique of the alienating terrain of American consumer culture.
- Otto Preminger's *The Moon is Blue*
 - Billy Wilder's *Double Indemnity*
 - Harold Lloyd's *The Freshman*
 - Jean-Luc Godard's *Breathless*
- 10.23 In his analysis of the above (question 10.22) film, James Naremore argues that the fact that Walter and Phyllis plan a murder while they walk through _____ contributes to the film's critique of American consumer culture.
- a supermarket
 - an automobile factory
 - a shopping mall
 - a Starbucks
- 10.24 In his analysis of *Double Indemnity*, James Naremore suggests that Phyllis's costuming and makeup make her seem like _____.
- a manufactured product
 - a killer
 - a seductive double-crosser
 - a victim of the social mechanisms that have left her alienated

- 10.25 Which of the following might explain director Billy Wilder's ability to make a film critical of American ideology?
- he was a German émigré
 - he worked outside the studio system
 - he was influenced by Expressionism
 - all of the above
 - a and c
- 10.26 T or F: Robin Wood's analysis of *It's a Wonderful Life* demonstrates that some audiences can interpret a film as a challenge to dominant ideology even when the director didn't intend for his work to upset the status quo.
- 10.27 Briefly describe (in 2-3 sentences) the two "equally viable perspectives on American middle-class life" evident in *It's A Wonderful Life*.
- 10.28 T or F: Hollywood was spared from state censorship in 1915 when the Supreme Court ruled that motion pictures were part of the press and therefore constitutionally protected from censorship.
- 10.29 The wave of popular films from Europe and Asia in the 1950s and 60s has been called the _____ cinema movement, hinting at a perceived distinction between the serious intellectual purpose behind many of these films and Hollywood's escapist fare.
- 10.30 What unusual film stock did cinematographer Raoul Coutard use to film *Breathless*?
- 10.31 The visual style of *Breathless* closely resembles _____.
- a studio film
 - a documentary
 - Poetic Realism
 - none of the above
 - a and c
- 10.32 Why are popular Indian films often characterized by the epithet "masala" (spicy)?
- 10.33 T or F: One of the visual characteristics that distinguishes European art cinema from Hollywood is the lingering influence of German Expressionism as evident in Hollywood's tendency toward distorted, surreal set design.
- 10.34 The most popular films in India _____.
- are Hollywood films
 - are shot on location
 - reflect the influence of American filmmaking practices
 - reflect the influence of Satyajit Ray's *Pather Panchali*
 - none of the above
 - b and d
- 10.35 *Breathless* differs from the Hollywood style of filmmaking in its:
- avoidance of conventional genre plot devices
 - use of highly distorted, expressionist sets
 - frank depiction of sexuality
 - all of the above
 - a and c

- 10.36 Italian Neorealism developed:
- before World War II as part of a political movement dedicated to overthrowing Benito Mussolini
 - after World War II, capturing the physical devastation and moral degradation of the war years
 - in the 1950s, to demonstrate the destructive effects of American foreign policy on Italy
 - in the 1960s to protest the Vietnam war
- 10.37 Italian Neorealism is associated with :
- elaborate camera movement
 - its use of non-professional actors
 - its suggestive editing inspired by Soviet Montage
 - all of the above
 - a and c
- 10.38 Italian Neorealism was short-lived because:
- it never earned a significant international audience
 - the Italian tariff system changed, allowing Hollywood films into the country
 - despite its popular appeal, only a handful of directors were drawn to its spare visual and narrative style
 - the Italian government began to censor films that portrayed Italy in a negative light
- 10.39 T or F: *Bicycle Thieves* is about a father and son who, in the wake of World War II, are reduced to stealing bicycles and selling their parts in order to buy food and pay rent.
- 10.40 If "First Cinema" refers to the Hollywood industry and "Second Cinema" refers to the international, author-driven cinema, to what does "Third Cinema" refer to?
- 10.41 What film movement was the primary influence on *The Battle of Algiers*?

CHAPTER 11: FILM AND IDEOLOGY

- 11.1 T or F: Ideologies aren't just transmitted via official documents, but also through popular culture, family, and personal experiences.
- 11.2 According to Dziga Vertov, "film drama is the _____ of the people."
- 11.3 A film that supports America's basic ideological underpinnings might:
- present collective activity as the best way to bring about social change
 - emphasize the importance of individual determination
 - emphasize the entrenched cronyism and nepotism in industry
 - a and c
 - none of the above
- 11.4 Which of the following statements is true?
- Stereotypes reduce a wide range of differences among individuals to simplistic categorizations
 - Stereotypes transform assumptions about people into "realities."
 - Stereotypes justify the position of those in power.
 - all of the above
 - a and c

- 11.5 T or F: Even films that are designed purely to make audiences feel good (i.e., to entertain) can be studied for the ideology they impart.
- 11.6 The belief that popular films are nothing more than vacuous products of a "culture industry" that disseminate deceptive information to passive audiences was inspired by:
- Soviet filmmaker Sergei Eisenstein
 - cultural critic Theodor Adorno and the Frankfurt School of critical theory
 - the public outcry over D.W. Griffith's *Birth of a Nation*
 - psychoanalyst Sigmund Freud
- 11.7 The cinema's physical and mechanical attributes, which critics such as Jean-Louis Baudry felt conferred ideological effects on the audience, is known as the film:
- apparatus
 - projection system
 - interpellate
 - spectatorial convergence
- 11.8 Christian Metz argued that film spectatorship:
- induces a regression to a near infantile state.
 - has the power to motivate radical revolution
 - activates primal desires associated with narcissism and voyeurism
 - all of the above
 - a and c
- 11.9 According to Laura Mulvey's analysis of Western cinema, mainstream narrative films repeatedly place _____ at the center of quest narratives in which they are rewarded for acting on their desires.
- 11.10 _____ films constantly remind viewers they are watching films rather than allowing them to be caught up in the magical and mythical world of the narrative.
- 11.11 T or F: Most film scholars no longer characterize the cinema as an agent of total repression and generally reject the idea that there is one identifiable ideology that emanates from popular films.
- 11.12 Identify three members of the Hollywood Ten.
- 11.13 Why were those names on the Hollywood Blacklist prohibited from working in Hollywood?
- 11.14 What U.S. Senator from Wisconsin is most closely associated with his relentless pursuit of subversive elements in Hollywood?
- 11.15 T or F: *The Birth of a Nation* depicts African-American politicians who take over the South Carolina legislature as being relentlessly ambitious and fascistic.
- 11.16 What film has been linked to the revival of the Ku Klux Klan in the 1910s?
- 11.17 Describe one way *Within our Gates* explicitly contradicts the depiction of the African-American experience in *The Birth of a Nation*
- 11.18 Films screenings held primarily for black audiences at midnight were called _____

- 11.19 How did racial segregation in the film industry affect casting choices in *The Birth of a Nation*?
- 11.20 What African-American filmmaker directed *Within our Gates* as a response to *The Birth of a Nation*?
- 11.21 _____ was the first African-American man to win an Academy Award in a competitive category for his performance in *Lilies of the Field*.
 a. Melvin Van Peebles
 b. Oscar Micheaux
 c. Denzel Washington
 d. Sidney Poitier
- 11.22 _____ films such as *Superfly* and *Shaft* were a reaction to the manicured characters played by Sidney Poitier and featured African-American men who use their wits and their physical prowess to outmaneuver their white antagonists.
- 11.23 T or F: In the 1910s and 20s, Dorothy Arzner and Ida Lupino were the only women directing movies.
- 11.24 What director emerged from the feminist film movement to direct *Thriller* (based on the opera *La Bohème*) and *Orlando* (based on Virginia Woolf's novel about a character who refuses to conform to gender rules)?
 a. Kathryn Bigelow
 b. Ida Lupino
 c. Sally Potter
 d. Dorothy Arzner
- 11.26 What common subject matter do the top two films on the American Film Institute's list of the 100 greatest comedies share?
- 11.27 T or F: In the late nineteenth and early twentieth centuries in the U.S., heterosexuality and homosexuality were not understood as defining identity, as they tend to be understood today.
- 11.28 Though it depicts a gay man dying of AIDS, some charge *Philadelphia* with perpetuating the stereotype of _____.
 a. the psychotic gay man
 b. the comic cross dresser
 c. the obsessively tidy gay man
 d. the tragic, helpless gay man
- 11.29 What phrase did film critic B. Ruby Rich coin to describe the explosion of independent filmmaking targeting gay and lesbian audiences in the 1990s?
- 11.30 In *Far From Heaven*, Todd Haynes pays tribute to the 1950s melodramas by director _____, several of which starred Rock Hudson.
 a. Gus Van Sant
 b. Douglas Sirk
 c. Gregg Araki
 d. Sally Potter
- 11.31 What unusual casting decision did Tod Browning make during the production of his film *Freaks*?

- 11.32 Who are the antagonists in *Freaks*?
- 11.33 Disabled characters in films prior to the 1940s tended to either be completely passive or _____.
- 11.34 Why did representation of the disabled become more complex and sympathetic in general in the 1940s?
- 11.35 Identify two stereotypes of disability commonly portrayed onscreen since WWII.

CHAPTER 12: FILM STARDOM AS A CULTURAL PHENOMENON

- 12.1 According to legend, Florence Lawrence became one of the earliest film stars when:
- her studio accused a competing studio of starting the rumor that the actress had been killed
 - she appeared in a brief but suggestive nude scene in a film
 - she was discovered having an affair with director D.W. Griffith
 - while working as a waitress in a roadside diner, she was discovered by an agent
- 12.2 Briefly explain the difference between an “actor” and a “star.”
- 12.3 T or F: Stars are an integral part of every major film industry.
- 12.4 Films that are designed to capitalize on a star’s persona and further develop her reputation are called _____.
- 12.5 In 2006, Tom Cruise’s career demonstrated how inextricably linked stars are with the economic viability of the film industry when:
- he revived the flagging *Mission Impossible* series with a prolonged promotional tour
 - his impending marriage to Katie Holmes boosted public interest in his performance in *Mission: Impossible III*
 - his erratic behavior created a new legion of fans, primarily rebellious teenagers
 - Paramount Pictures severed its 14-year ties with the actor because it feared his erratic behavior would alienate fans
- 12.6 In his analysis of Charlie Chaplin’s performance in *The Gold Rush*, James Naremore discusses the famous scene when the actor eats _____.
- 12.7 T or F: Charlie Chaplin is known as “the Great Stoneface.”
- 12.8 T or F: James Naremore’s analysis of Charlie Chaplin’s performance in *The Goldrush* argues that what makes it so effective is that Chaplin abandons emotional sentimentality and concerns himself primarily with provoking laughter.
- 12.9 A star persona consists of _____.
- the catalog of an actor’s roles
 - biographical information
 - studio efforts to advertise an actor’s films
 - all of the above
 - a and c

- 12.10 Olivia de Havilland's career is historically important in part because:
- she was the first star contracted to a major studio, based on the strength of her performance in *Gone with the Wind*
 - she sued to be released from her studio contract because of the accolades she earned for her performance in *Gone with the Wind*
 - she sued her studio because it refused to let her star in *Gone with the Wind*
 - her very public divorce battles with her estranged husband generated widespread curiosity regarding her performance in *Gone with the Wind*
- 12.11 _____ is the term used to describe materials intentionally released by a studio in order to market a particular film.
- 12.13 _____'s star persona is that of a rugged, independent woman.
- Jodie Foster
 - Scarlett Johansson
 - Olivia deHavilland
 - Jennifer Aniston
 - a and c
 - none of the above
- 12.14 Maria LaPlace demonstrates that Bette Davis's star persona defined her as:
- fragile and innocent
 - talented, determined, and independent
 - glamorous and sexy
 - driven by her desire for fame
 - c and d
- 12.15 Briefly explain how the standards of beauty for men changed between the 1800s and the 1920s.
- 12.16 Heather Addison studies Clara Bow's career as:
- an example of how the studio system exploited the image of young women
 - indicative of how a determined star could be a sex symbol
 - a symptom of changing social ideals regarding standards of beauty
 - an example of how casting an actress against type could damage a career
 - a and d
- 12.17 Lata Mangeshkar's star persona in India:
- thrives even though many fans might not know what she actually looks like
 - allows audiences to bridge the gap between traditional and Western value systems
 - demonstrates how a star persona can embody a culture's ideals
 - all of the above
 - none of the above
- 12.18 T or F: Gay audiences identify with Judy Garland because they are aware of the discrepancy between her onscreen image and her personal life.
- 12.19 According to Chris Holmlund, Dolly Parton has positioned herself to appeal to what subculture?
- fundamentalist Christians
 - professional working women
 - lesbian fans
 - all of the above
 - a and c

- 12.20 Dolly Parton performed an Oscar nominated theme song at the 2005 Oscar ceremonies. What was the film, or what was the film about?
- 12.21 Briefly explain the difference between the way mainstream audiences interpret Al Pacino's performance as Tony Montana in *Scarface* and the way gangster rap culture interprets his performance.

CHAPTER 13: GENRE

- 13.1 According to Leo Braudy, "Critics have ignored genre films because of their prejudice for the:
- unique
 - conventional
 - Western
 - Classical art form
- 13.2 Genre films share narrative, stylistic, and thematic characteristics called _____
- 13.3 What narrative convention shows up in the first act of many horror films and sets the stage for the central characters' horrific encounter?
- 13.4 Explain why one convention of the horror film is its use of sound emanating from offscreen space.
- 13.5 The origin of the term genre can be traced to the fourth century BC, when the philosopher _____ defined drama according to three types.
- 13.6 Identify two character types associated with the horror film.
- 13.7 The horror film borrows its visual conventions from:
- German Expressionism
 - science fiction
 - Italian neorealism
 - Jidai-geki
- 13.8 T or F: Genre films are linked by narrative and visual conventions, but generally not by conventions of sound.
- 13.9 Briefly explain how the monster in horror films has evolved since the early days of the genre.
- 13.10 Vampire films, which share additional conventions that distinguish them from other horror films, are an example of a:
- subgenre
 - hybrid
 - sub-diegetic
 - integrated horror film

- 13.11 A film that fuses the conventions of one or more genres (*Alien* blends horror and science fiction, for example) is called a _____.
- 13.12 Scholars following the lead of Robin Wood and Richard Dyer would argue that the monster in horror films represents:
- the violence of evolutionary biology
 - the horror of decomposition
 - the triumph of nature over reason
 - the repressed desires of characters and audiences
- 13.13 Identify three visual conventions associated with the Western.
- 13.14 T or F: Most Westerns are set after the Civil War.
- 13.15 Westerns tend to focus on which of the following themes?
- the dangers of scientific inquiry
 - the triumph of camaraderie over individual greed
 - the tension between the longing for the freedom of the wilderness and the security of society
 - the ideological superiority of individual liberty over communal values
- 13.16 Explain why, in most cases, the samurai heroes in *Jidai-geki* are NOT comparable to cowboy heroes.
- 13.17 Film noir means _____ translated into English.
- 13.18 Film noir became popular:
- during the Great Depression
 - because of the growing popularity of television
 - as a result of American involvement in WW II
 - as a way of protesting American involvement in Vietnam
- 13.19 T or F: Hard-boiled detectives patiently work through mysteries as if they were games of cat and mouse rather than relying on physical stamina to catch their opponents.
- 13.20 In action films, _____ becomes the vehicle for character development.
- violent spectacle
 - narrative convention
 - the romantic subplot
 - political intrigue
- 13.21 Paranoid conspiracy films are generally set:
- in creepy, remote locations
 - in secret CIA headquarters overseas
 - in crowded urban centers
 - in war-torn European cities after WWII
- 13.22 In *North by Northwest*, ad man Roger Thornhill get himself mixed up in political intrigue when:
- he sees a murder
 - he raises his hand in a restaurant
 - he volunteers to do a favor for a friend, who happens to be CIA
 - he investigates a mysterious neighbor
- 13.23 T or F: The most important convention of the paranoid conspiracy film is that it always revolves around political intrigue and corruption.
- 13.24 T or F: Science fiction films usually explore the dangers of scientific inquiry and suggest that the most advanced societies are those that repudiate technology.

- 13.25 Identify two of the four subgenres associated with science fiction.
- 13.26 _____ musicals such as *Showboat* and *A Chorus Line* incorporate two plotlines: one that develops the characters' romantic entanglements and one that develops their professional lives as musicians and dancers.
- 13.27 Integrated musicals:
- feature multi-ethnic casting
 - didn't become popular in Hollywood until the influence of Indian cinema
 - feature characters who sing spontaneously with no need for an audience to breakout in song.
 - dispense with narrative logic altogether and instead just showcase a variety of song and dance numbers as part of a cinematic "musical review"
- 13.28 What is noteworthy about Jacques Demy's *The Umbrellas of Cherbourg*?
- every line of dialogue is sung
 - it was the first "talking picture"
 - it revitalized the flagging backstage musical
 - it marked the demise of the backstage musical
- 13.29 T or F: One reason Hollywood studios liked producing genre films is because they could reuse sets.
- 13.30 In a sentence, explain why most film critics didn't value genre films until the 1960s.
- 13.30 Andrew O'Hehir criticizes *The Descent* because:
- it fails to capture the proper mood for a horror film
 - it departs too radically from the established conventions of the genre
 - it reintroduces the grotesque monster rather than exploring the horrors of modern life
 - the chase scene in the latter half of the film is too conventional
 - none of the above; he offers unqualified praise for the film
- 13.31 Critics like Robert Warshow and Judith Hess Wright argue that genre films are a modern mythology because:
- as a mass-produced form of entertainment, they can reflect and/or influence cultural beliefs
 - a genre's character types are larger than life, idolized by children and adults alike
 - the most important genres (e.g., the Western, the screwball comedy, science fiction) repeat storylines that grow directly out of classical Greek narratives
 - like classical myths, they provide directors a standard template to work with but allow room for the "storyteller's" individual input
- 13.32 T or F: The popularity of the hard-boiled detective genre grew in the 1970s because audiences who were weary of the Vietnam War and political scandals wanted to believe in heroes who could successfully fight the corruption of the modern world.
- 13.33 *Devil in a Blue Dress* is an example of a _____ genre film because its portrayal of the hard-boiled detective tale from an African-American perspective radically modified the genre.
- 13.34 Studying genre films from an auteurist approach would involve:
- looking at how acclaimed directors lose their personal vision when they are forced to work within a genre
 - looking at how acclaimed directors assert a personal vision even while working within a genre
 - looking at how and why some studios became associated with particular genres
 - looking at how audience appeal has the power to shape the evolution of film genres

- 13.35 In his review of Martin Scorsese's *New York, New York*, Richard praises the film because:
- it drew audiences back to the once-forgotten musical
 - it allowed Scorsese to explore themes he was unable to consider in the gangster film (the genre Scorsese is most closely associated with)
 - it allowed Scorsese to pay homage to studio-era directors whom he admired
 - Scorsese was able to pursue his unique interest in self-destructive masculinity
 - a and d

CHAPTER 14: FILM AUTHORSHIP

- 14.1 Translated into English, *auteur* means _____.
- 14.2 An *auteur* critic would primarily consider _____ to interpret a movie.
- a director's canon of films
 - the star's publicity materials
 - the director's biographical information
 - none of the above
 - a and c
- 14.3 Where did the *auteur* theory originate?
- 14.4 The term *camera stylo* means _____ in English.
- 14.5 T or F: Early *auteur* critics like François Truffaut championed the superiority of European directors over Hollywood directors.
- 14.6 Stanley Kubrick's films repeatedly contain an ironic view of imperfect human beings and the flawed technologies they create in their own image. This would be an example of a director's films sharing a(n) _____ meaning.
- pivotal
 - discrete
 - interior
 - intertextual
- 14.7 Who among the following was NOT a vocal advocate *auteur* theory.
- Andrew Sarris
 - Pauline Kael
 - François Truffaut
 - André Bazin
 - all of the above were advocates of the *auteur* theory
- 14.8 Early *auteur* critics championed _____.
- directors working within the Hollywood studio system
 - directors making internationally recognized European "art films"
 - screenplay adaptations of literary classics
 - stars acting in adaptations of literary classics
- 14.9 Which of the following would NOT be used as a criterion to evaluate the work of an *auteur* according to the American version of the theory?
- the *auteur's* demonstrated ability to change her thematic and stylistic approach from one film to the next
 - technical competence
 - the *auteur's* recognizable and consistent "personality" from film to film
 - an "interior meaning" evident from film to film
- 14.10 Describe (in 1-2 sentences) ONE of the commonly used arguments against the *auteur* theory.

- 14.11 Briefly explain why Paul Greengrass was chosen to direct *United 93*, the first mainstream feature film about the terrorist attacks on 9/11.
- 14.12 Why did marketing campaigns for *United 93* downplay director Paul Greengrass's earlier work on the popular film *The Bourne Supremacy*?
- 14.13 Which of these directors was NOT associated with the New German Cinema of the 1970s?
 a. Werner Herzog
 b. Wim Wenders
 c. Erich von Stroheim
 d. a and c
 e. none of the above; all were part of the New German cinema
- 14.14 T or F: Orson Welles's career illustrates how Hollywood successfully exploited the commercial potential of the auteur as cult celebrity during the studio era.
- 14.15 Alfred Hitchcock's career epitomized the director as auteur because:
 a. his studio gave him complete control over his own features following the success of *Rear Window*
 b. he was an artistic genius who flouted the profit-oriented studio system
 c. he became famous for making adaptations of classic literature
 d. he used his celebrity status to market his films
- 14.16 T or F: Alfred Hitchcock was one of the few popular filmmakers whose work has always been taken seriously by critics and scholars.
- 14.17 In a sentence, identify one way the development of DVD technology has enabled studios to capitalize on the auteur as a "brand name."
- 14.18 T or F: The Oberhausen Manifesto, signed by 26 German filmmakers and critics, called for directors to make the German film industry more competitive by modeling their work on popular Hollywood directors.
- 14.19 Universal released a "director's cut" of _____ in 1998, basing the changes to the original release on notes outlined by the director in a detailed memo written to the studio written before the film's original release.
 a. Alfred Hitchcock's *Psycho*
 b. Orson Welles's *Touch of Evil*
 c. George Lucas's *American Graffiti*
 d. Steven Spielberg's *Close Encounters of the Third Kind*
- 14.20 _____ is known as the "master of suspense."
- 14.21 Identify two types of claims a scholar or critic using the auteur theory might make.
- 14.22 T or F: Most auteur critics find biographical material of little value in their analysis. Instead they focus their attention on a director's output.

- 14.23 Which director is frequently compared to Sam Peckinpah because they both share an affinity for graphic representations of violence?
- Ang Lee
 - Kathryn Bigelow
 - John Ford
 - Jafar Panahi
- 14.24 Of the following directors, whose style has been directly influenced by Italian Neorealism?
- Orson Welles
 - Ang Lee
 - Kathryn Bigelow
 - Ousmane Sembene
 - none of the above
- 14.25 A central theme over the course of _____'s career has been the complexity of defining national identity in the face of colonial rule.
- Yasujiro Ozu
 - Ousmane Sembene
 - Jafar Panahi
 - Sofia Coppola
 - none of the above
- 14.26 T or F: Iranian director Jafar Panahi has cited Alfred Hitchcock as an influence on his work.
- 14.27 Which auteur does film critic Anthony Lane suggest would make a noteworthy entry in the James Bond series?
- Kathryn Bigelow
 - Jafar Panahi
 - Stephen Spielberg
 - Ang Lee
 - Ousmane Sembene
- 14.28 Critic Jonathan Rosenbaum argues that Wong Kar-Wai's status as an auteur depends on:
- his collaboration with his cinematographer
 - Wong's consistent vision regarding the effects of capitalism on Hong Kong
 - how director Quentin Tarantino helped promote Wong's films in the United States
 - audiences overlooking inconsistencies regarding how Wong uses music in his films
 - c and d

CHAPTER 15: CINEMA AS INDUSTRY

- 15.1 T or F: The dramatic contrast between the press coverage of the independent film *El Mariachi* and the coverage of the epic blockbuster *Titanic* demonstrates how popular writing about mainstream film tends to focus on budget and profits, whereas writing about independent film focuses more on aesthetic issues.
- 15.2 *El Mariachi* made headlines when it was released in 1997 because:
- it was the first among actor Kevin Costner's noteworthy flops
 - it was made for 20 million dollars and only grossed 5 million domestically
 - it was made for under 10,000 dollars
 - only *Titanic* took in a higher gross that year
- 15.3 Vertical integration describes an industry in which:
- studios maintain financial interests in a number of parallel industries
 - a few powerful studios control production, distribution, and exhibition
 - one powerful studio controls production and distribution, leaving exhibition as the only source of income for smaller studios
 - one national industry dominates the global market

- 15.4 Block booking was a studio-era practice that:
- forced exhibitors to screen films from several studios simultaneously
 - forced exhibitors to limit their screenings to films produced by one company
 - forced exhibitors to rent a studio's less lucrative films along with sure-fire successes
 - allowed studios to open a single film on hundreds of screens across the country in one weekend
- 15.5 What movie was the first to surpass *Gone with the Wind* as the top box office grossing film of all time?
- The Godfather
 - The Conversation
 - Jaws
 - Star Wars
- 15.6 A(n) _____ is an economic entity that absorbs a number of different holdings. For example, Viacom, Paramount, and MTV are all part of the same family of media holdings.
- vertical integration
 - conglomerate
 - mass media
 - outsource
- 15.7 When were film studios once again allowed to merge with companies that owned theater chains?
- under the Nixon administration in the 1970s
 - under the Reagan administration in the 1980s
 - under the Clinton administration in the 1990s
 - under the Bush administration in the 2000s
- 15.8 In 1948, the Supreme Court's Paramount Decree:
- determined that movies were constitutionally protected from censorship
 - determined that movies were not constitutionally protected from censorship
 - upheld Paramount's right to maintain a monopoly on film production and distribution
 - forced the major studios to divest themselves of their theater holdings
- 15.9 Which of the following was NOT an effect of the studios' decline?
- studios began investing in smaller, independently produced films
 - studios limited their investments to a handful of big-budget releases
 - American filmmaking began to address challenging social and political issues
 - American filmmaking began to experiment with style
- 15.10 T or F: Since the decline of the studio system in the 1960s, Hollywood's power overseas has continued to decline.
- 15.11 The release of Francis Ford Coppola's adaptation of Mario Puzo's novel _____ in 1972 solidified the revival of the major Hollywood studios.
- 15.12 Time-Warner earned massive amounts of money from the release of *Batman* in 1989, not just from box-office revenue, but also from merchandise sold at Time-Warner outlet stores, from the soundtrack album distributed by Time-Warner music, and by selling TV exhibition rights to Time-Warner cable. This demonstrates the advantages of:
- horizontal integration
 - vertical integration
 - outsourcing
 - runaway productions
- 15.13 Identify two business practices that helped Hollywood strengthen its hold of foreign markets in the 1980s and 90s.

- 15.14 _____ are digitally rendered performers and stars.
- 15.15 When a studio hires an independent company to handle some aspect of production (e.g., constructing sets), this is called _____.
- 15.16 T or F: Disney is one of the few Hollywood animation studios that refuse to send their jobs overseas.
- 15.17 A _____ production is an American film shot outside the United States.
- 15.18 In a sentence or two, explain how the rise of the multiplex contributed to the rise of the blockbuster.
- 15.19 Why is market saturation of a film on its opening weekend a critical marketing strategy employed by Hollywood studios?
- 15.20 _____ was the studio-era practice of generating word-of-mouth publicity by opening films in a few premiere theaters before distributing them more broadly.
- a. blockbusting
 - b. audience shopping
 - c. roadshowing
 - d. in-house marketing
- 15.21 What trend does the textbook identify by comparing the following sequence of influential blockbusters (arranged in order of their release): *The Godfather*, *Jaws*, *Star Wars*, *Raiders of the Lost Ark*, and *ET*?
- 15.22 A _____ film appropriates and combines the most identifiable traits from other films, stars, and popular trends so that it can be described in a 25 word, highly marketable pitch.
- 15.23 T or F: The advertising budget for a film can exceed its production budget.
- 15.24 _____ describes the practice of bombarding the public with ads in newspapers, magazines, television, radio, and fast food restaurants.
- 15.25 Actor/director Robert Redford founded _____ to showcase the work of independent filmmakers.
- a. the Independent Film Channel
 - b. Miramax
 - c. Bravo
 - d. the Sundance Institute
- 15.26 T or F: One reason why audiences in the 1990s gained greater access to independent films is because the major film studios suffered the worst setbacks since 1948's Paramount Decree.
- 15.27 Explain in a sentence one reason why some critics complained that Disney's acquisition of Miramax, a pioneer in independent film, would curtail the independent cinema movement.
- 15.28 T or F: Major Hollywood studios tend to avoid controversial subject matter because big budget films have to appeal to a broad, general audience in order to recoup their production costs.

- 15.29 Critics point to the fact that _____ as an example of how the distinction between independent filmmaking and major studio filmmaking is disappearing.
- following the success of *Blair Witch Project*, major studios began to scour the Sundance Film Festival looking for the next big hit
 - Miramax executives promoted lavish campaigns to promote its Academy Award nominated films
 - Disney refused to distribute Michael Moore's documentary *Fahrenheit 9/11*
 - all of the above
 - a and b
- 15.30 T or F Independent film didn't exist in the American film industry before the 1980s, when a number of idiosyncratic films garnered a large audience.
- 15.31 Following *Jurassic Park's* lead, studio executives find that the most successful strategy for profiting from a blockbuster is to make merchandising deals in three venues:
- toys, fast food, and videogames
 - theater chains, cable, and network TV
 - theater chains, video stores, and cable
- 15.32 T or F: From the industry's perspective, one reason DVDs are superior to VHS is because they can be programmed so that consumers are unable to fast forward through commercials.
- 15.33 Summertime became the peak season for film going because _____.
- studios learned to postpone the release of their "prestigious" films until the Fall, leaving Summer as the time to release fun, escapist entertainment films.
 - studios did most of their post-production in the winter when it was too cold to shoot outside, leaving Spring and Summer as the prime season for releasing completed films
 - rationing during WW II meant that most theaters couldn't afford the oil for heat in the winter
 - audiences were attracted to the air conditioning in theaters
- 15.34 The independent film production company InDigEnt:
- models itself on the French New Wave
 - has acquired Miramax in an attempt to bring independent films to the general public
 - relies on digital technology to make low-budget, compelling films
 - b and c
 - a and c
- 15.35 Which independent film, released in 1999, relied on an innovative marketing strategy that blurred the boundary between film culture and internet culture?
- 15.36 T or F: The website for *The Blair Witch Project* included a blog that allowed fans to generate ideas that the filmmakers included in the finished product.
- 15.37 The theatrical window is the:
- industry name for the screen in the theater
 - industry name for the window in the projection booth
 - the length of time between the theatrical release of a film and the date on which it becomes available on DVD or cable TV
 - industry name for the wildly popular internet sites that feature movie trailers
- 15.38 T or F: One disadvantage of digital projection is that a digital copy of a film is considerably more expensive than a celluloid print.